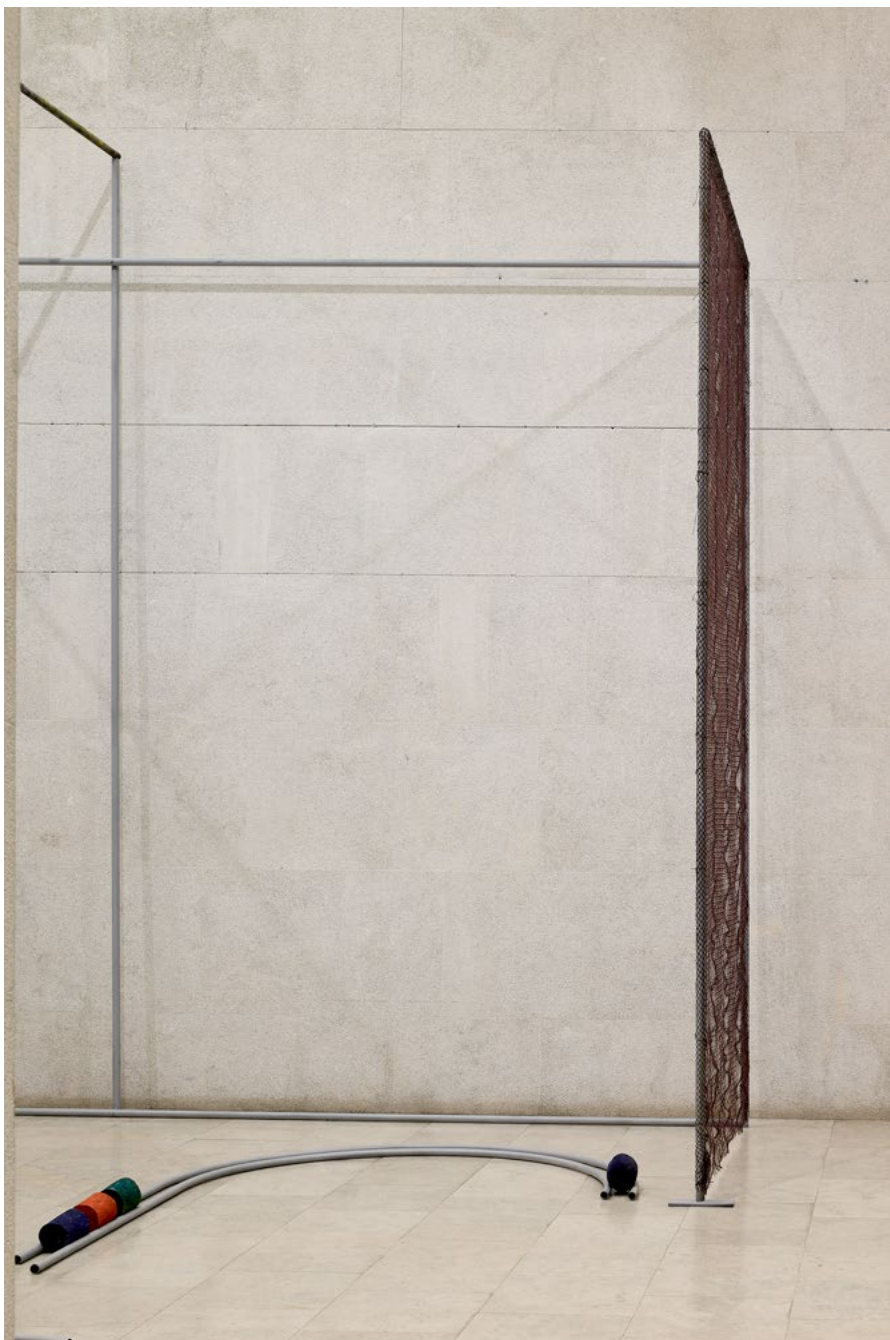


*Fundação
Ayad Szeneo
Vieira da Silva*

MASVS

PRESS KIT • 03.2026



Sara&André, *Atelier, Lisbonne* © Vasco Célio / Stills

FIRST EXHIBITION CYCLE

In 2026, the Arpad Szenes – Vieira da Silva Museum will inaugurate a new exhibition cycle that marks a paradigm shift in how the Museum inhabits space and thinks about programming. Rather than separating the permanent collection from individual exhibitions or following the logic of recent large-scale projects, it presents itself as a single organism, articulated in different sections and interventions. The works come together, contaminate each other, and echo each other, ceasing to exist as separate territories to become realms of confluence. Between painting and sculpture, the programme is designed to privilege the visitor's gaze and intimate experience.

Scheduled to open on 10 February, this cycle is part of an annual programme arranged in three four-month periods, offering in-depth readings of the Vieira da Silva and Arpad Szenes collection, in dialogue with individual projects from various generations. Drawings of bone structures, processes, sketches, deviations; still life, medium-scale and detailed work become places of experimentation where matter comes closer to the body, with the title *Arpad Szenes e Vieira da Silva: núcleos da coleção*.

The first cycle presents the diachronic presentation of fundamental works from the collection, coexisting with the sculptural proposals of Rui Sanches and Teresa Segurado Pavão (*Ensaios em Imobilidade e Movimento Secreto*), the architectural physicality of Frida Baranek (*Desafios/Defiances*) and the ceramic pieces of Vasco Futscher (*Broken Mile*), which oscillate between archaeological vestiges, everyday objects, and expanded painting. The works of Sara & André (*Atelier, Lisbonne*) and Francisco Janes (*Em Projeção – Mira Rio / Regada / Visão Solar*), artists who were part of the previous program, also flow into the new cycle as a necessary continuity for the reading of the remaining works. All these works, some closer to the permanent collection, others deliberately more autonomous, deepen the ambiguity between surface and volume, suspension and weight, suggesting new ways of seeing and exploring the Museum, which this year unveils a new room, a natural extension of the exhibition space.





Frida Baranek, *Desafios/Defiances* © Vasco Célio / Stills

THE EXHIBITION PROGRAMME

Arpad Szenes & Vieira da Silva: core pieces from the collection

The presentation of the collection has as its primary objective the display of key works in the trajectory of both artists, through a diachronic and at times thematic reading. This approach invites visitors to the Museum to engage in an active and unhurried experience, allowing them to grasp the continuities and inflections of these two important and singular bodies of work.

Anatomical Drawings

de Vieira da Silva

Between 1919 and 1927, before moving to Paris to continue and complete her artistic education, Vieira studied drawing, painting and modelling, in addition to pursuing her musical education and becoming a competent pianist.

The extensive collection of anatomical drawings belonging to Fundação Arpad Szenes-Vieira da Silva was created between 1926 and 1927. They were the first significant works in Vieira's career.

Vieira created these drawings in Professor Henrique Vilhena's anatomy classes at the Lisbon's Faculty of Medicine. This graphic dissection includes different bones represented individually or bone structures, as well as muscles, tendons and tissues from different parts of the human body. They are meticulous, precise representations that, in some cases, achieve – through their sensitivity and refinement – the aura of Renaissance drawings. Knowing the interior of the human body in detail would prove extremely important for the young artist in the development of her pictorial imagination. It is no coincidence that she deemed her first abstract pictorial compositions, such as *Atelier, Lisbonne* (1934-1935) and *Composition* (1936), both belonging to the MASVS collection, as "spatial skeletons", as if these early drawings, dedicated to the knowledge of the human body, were actually studies for paintings yet to be created, to structure a worldview and organise a space of her own.



Drawings (Vieira lying down, hands, bodies and a portrait)

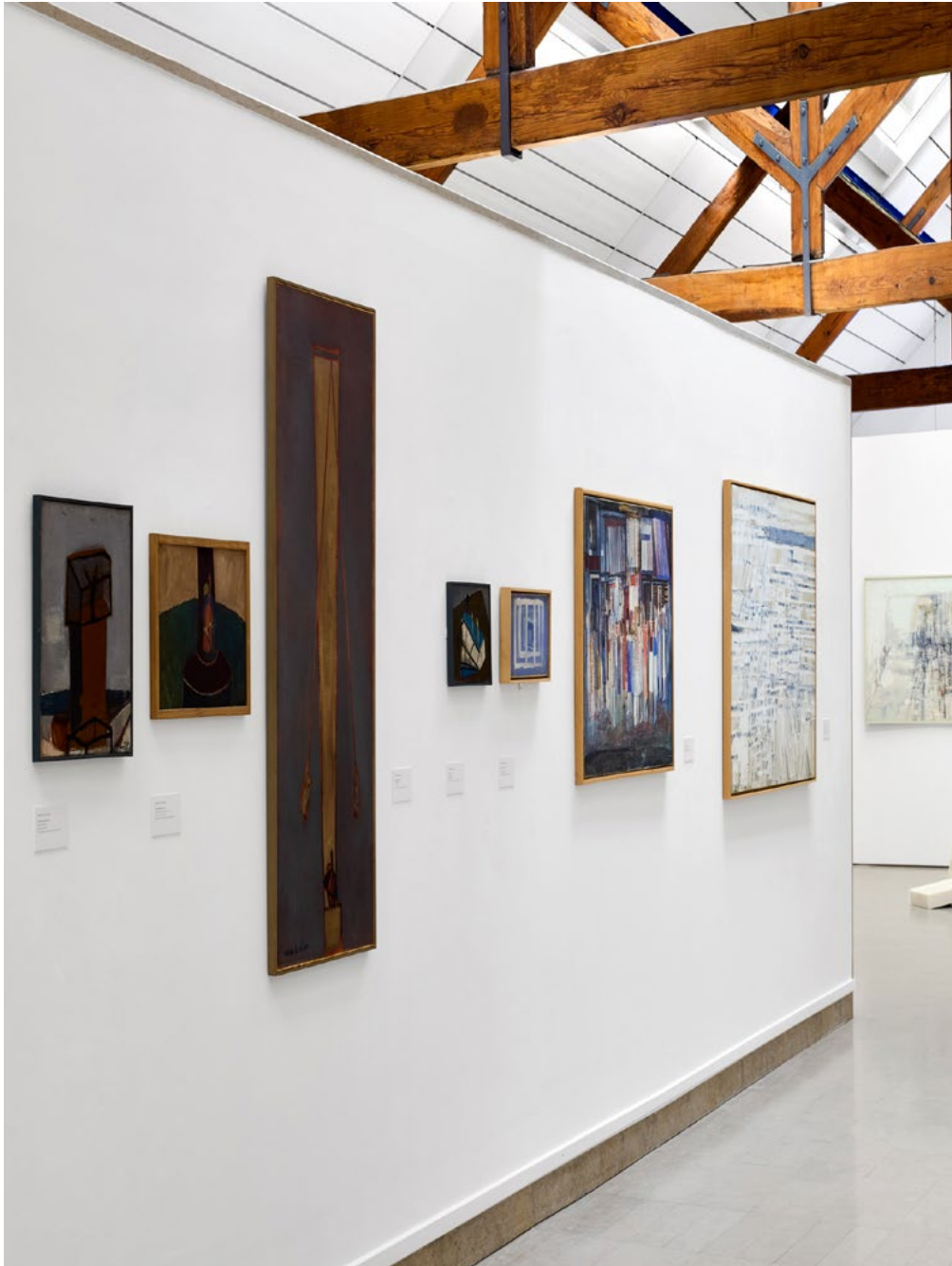
Arpad Szenes e Vieira da Silva

«For me, drawing is at the origin of the world. (...) In 1928, Vieira appeared at the Grande Chaumière (Art Academy). Drawing was the pretext for our meeting: it was what brought us together. She liked my drawings. From the early days, I started drawing her (...) I drew her over and over and continued to do so until 1956-58.»

Arpad Szenes' words aptly describe drawing not only – nor primarily – as a way of representing reality as we see it, but as a relational mode, a form of relationship with the world and with others. Drawing reveals both that which is drawn and the artist, i.e., the exterior and the interior, shaping subjectivity and producing individuality. Arpad drew Vieira over several years, sometimes capturing moments of intimacy and idleness, ephemeral passages that almost never reach public visibility.

Arpad drew Vieira lying down, at rest, as if in suspension, reading, meditating or sleeping. Some of the drawings are serene, whereas others seem more unsettled or unsettling. Sleep is a companion of the unconscious, and the unconscious brings forth visions and phantoms. It is manifestly this state of transition between conscious and unconscious, life and death, memory and oblivion, in which we seem dispossessed of the body, that interests Arpad.

Other drawings from the Museum's collection are also on display, made by both artists during their exile in Rio de Janeiro, Brazil, during the Second World War, representing hands (Arpad and Vieira) and bodies of shipwrecked or war victims (Vieira).



Vista da Exposição © Vasco Célio / Stills

Paintings on Paper

Vieira da Silva

In this room, we have gathered a collection of gouache or oil paintings on paper, created in the early 1930s and in 1937. It is a set of works from the early period of Vieira's career in which her infinitely curious gaze focuses on aspects, views, structures, landscapes, groups of people and architecture as motifs for a visual research that, more than seeking to establish a style, attempts to construct a worldview, an imagination and a pictorial space.

In the early years of her career, the young artist wanted to absorb everything. She looked attentively at the work of established artists, being influenced by them, and allowed herself to be inspired by the things around her.

In 1930, after getting married in Paris, Vieira da Silva and Arpad Szenes travelled to Transylvania so that she could meet her partner's family. The couple worked tirelessly for three months, and Vieira produced a remarkable set of paintings on paper in which he documented parties and fairs, portrayed several people, painted house interiors and mysterious, if not utopian, architectural structures.

In these works, the presence of music, which was so important in her daily life and her artistic training, is made palpable through the pictorial material. Representations of cellists or violinists are incorporated into strange monuments that resemble towers or enormous metronomes.

Like many other artists, musicians and poets of her generation, Vieira was a sensitive and active defender of democratic ideas and individual freedom. Her four 1937 gouaches made in Paris, titled *No pasarán!* – a slogan adopted by Republicans against Francoists in the Spanish Civil War, which took place between 1936 and 1939, and which has endured over time as a symbol of resistance and the fight against the historical return of fascism – are studies for the creation of sets for a popular theatre play by the Spanish activist, playwright and actor Luis Mussot Flores, at a request from António Moreno, a Spanish electrician who founded an amateur theatre company on the outskirts of Paris.



Broken Mile

Vasco Futscher

The ceramic work of Vasco Futscher is as indebted to painting as it is to sculpture. A graduate in visual arts from Ar.Co — Centro de Arte e Comunicação Visual, Vasco Futscher has focused his artistic work on ceramics.

Through a practice based on research and experimentation, between discipline and indiscipline, Futscher crosses vernacular and erudite traditions and is interested in constructive or decorative details applied in architecture which are sometimes superficial, accessory and not very worthy of attention.

Vasco Futscher's sculptures, almost-paintings, or paintings that conquer space, exist between the arts of construction and the decorative arts, brutalism and grace, folklore and minimalism, modernism and vernacularism, an imperfect geometry in which colour both adapts to form and marks rhythm, the time of the gaze, the desire of the hand: united by a constructive logic, some dialogue with the (history of) painting, whereas others refer back to the experience of architecture, the experience of urban space.

The pieces showcased in this exhibition were made using the mass industrial production process known as extrusion, which is characterised by pushing material through a die to mould a continuous, uniform form. The process is commonly used in medium- or small-scale industrial production, namely in the production of materials or moulds traditionally applied in the building industry.

Indeed, one of the most notable features of Vasco Futscher's work is inherent in these pieces: the tension between the presence of manual skill and the aspiration to series, i.e., to repetition.

Placed on the floor as if they were fragments of an interrupted line, false siblings, these pieces (one might say spoils of industrial archaeology) reveal a sculptural or pictorial aura, a temporal density, as if a second lease of life had been given to them.



Vasco Futscher, *Broken Mile* © Vasco Célio / Stills



Vasco Futscher

Vasco Futscher (Lisbon, 1987)

Vasco Futscher's work — particularly the ceramic pieces he has been developing since 2010 — is characterised by a synthetic gaze over multiple traditions that do not usually intersect. By bringing together elements of architecture, pictorial references that span the history of art and the decorative arts, as well as a deep interest in “ordinary” elements, he seeks to create hybrid objects that resist categorisation.

Among the solo exhibitions, the following stand out “*Volte Face*” (2024, Ar.Co), “*Gifts*” (with Rebecca Watson Horn, *Figura Avulsa*, 2024), “*Rien ne Va Plus*” (with Jorge Nesbitt, 2024, Brotéria), “*Contrato Promessa*” (2021, Kubik Gallery), “*Anjo Solidão*” (with Gabriel Ferrandini, 2021, BoCA), “*String Theories*” (with Carmo Posser 2020, A Montanha), “*Masks, Tablets and Loose Birds*” (2019, Annex14, Zurique), “*Cousins Germains*” (2018, Instituto Camões, LUX), “*Manual de Instruções I & II*” (2017, Módulo e FASVS), “*Coda*” (2015, A Montra) and “*Cerâmicas*” (2014, Módulo).

Highlights from the group exhibitions include “*The exhibition is ongoing and open to permutations*” (2022, PT), “*Triângulo*” (2021, PT), “*The Pathfinders*” (2019, PT), “*Segunda Categoria*” (2017, PT), “*Portugal, Portugueses, Museu Afro-Brasil*” (2016, BR), “*Prémio Fundação EDP Novos Artistas 2015*”, at MAAT, and “*À Maneira do Ar.Co.*” at Galeria João Esteves de Oliveira (2012). He has combined his artistic practice with teaching activities since 2014.

He is currently responsible for the Ceramics Department at Ar.Co. He holds a degree in Economics from Universidade Nova de Lisboa (2009) and completed his artistic training at Ar.Co — first in Fine Arts (2010) and later in Ceramics (2013).



Frida Baranek, *Desafios/Defiances* © Vasco Célio / Stills

Desafios/Defiances

Frida Baranek

Frida Baranek is a sculptor whose career began in the early 1980s, in a generation that brought back the integrity and power of traditional artistic disciplines. With training in architecture and sculpture, Baranek's works vary between small- and large-scale pieces, the use of industrial materials and more delicate materials such as paper, textiles or vegetable pigments.

The works showcased in this exhibition are divided into two groups: floor pieces and wall pieces. These medium-scale pieces bring together different materials: glass and wood or iron, wood, and acrylic; stone (marble or alabaster), stainless steel tubing and wire, respectively. While the wall pieces exist in a sort of ambiguous condition between two-dimensionality and three-dimensionality, the ones placed on the floor (which, by force of gravity, are immediately identified as sculptures), constitute a vocabulary of shapes that relate to each other through games of variations and random combinations, alternating almost musically between rhythms and dynamics.

In a way, all the pieces ask viewers to mould themselves to the poetics of the materials, whether manufactured or harvested, borrowed from Nature. Our fascination for the shapes, colours and patterns of certain stones or the veins of certain woods is timeless. No less fascinating is the transparency of glass or materials such as acrylic or Perspex, which carry with them the property of allowing themselves to be traversed by the gaze and of stimulating the viewer's imagination.

To quote Roger Caillois, a poet and an inveterate stone collector, "for me, imagination is nothing more than an extension of matter. I think that poetry is not a purely human phenomenon, nor solely a phenomenon of language. If I only concern myself with describing stones right now, it is to show that within these stones, and in the way they find their form, there are instances of reduction, of miniaturisation, of all things that exist in the world."



Frida Baranek, *Desafios/Defiances* © Vasco Célio / Stills



Frida Baranek

Frida Baranek (Rio de Janeiro, 1961)

A visual artist currently based in Portugal, Baranek works predominantly in sculpture. She often uses industrial materials, many of them oxidised, in contrast with natural elements.

Frida studied sculpture at the Escola de Artes Visuais do Parque Lage and at the Museu de Arte Moderna do Rio de Janeiro. She earned a degree in Architecture from Universidade Santa Úrsula, in Rio de Janeiro (1984), and completed a Master's in Industrial Design at Central Saint Martins, in London (2012).

In 2013, she was the subject of a retrospective exhibition at the Museu de Arte Moderna do Rio de Janeiro, titled *Confrontos*. Her work has been included in the São Paulo Biennial (1989), the Venice Biennale – Aperto (1990), the Museum of Modern Art in New York (1993), the Maison d'Amérique Latine (1995), the Ludwig Museum in Koblenz (2005), and The Frost Art Museum (2018), among many other institutions.

Her works are part of numerous public and private collections, including the Blanton Museum of Art in Austin, Texas; the National Museum of Women in the Arts in Washington, D.C.; the Ministère de la Culture – Fonds National d'Art Contemporain in France; and the Museums of Modern Art in Rio de Janeiro and São Paulo.

In 2018, she was nominated by the Frost Art Museum in Miami and by the Smithsonian Institute for the “*Women Who Make History*” programme, as part of the 14th Annual Smithsonian Museum Magazine Day. More recently, in 2019, she received a sculpture grant from the Joan Mitchell Foundation.



Rui Sanches e Teresa Segurado Pavão, *Ensaio em Imobilidade e Movimento Secreto* © Vasco Célio / Stills

Ensaio em Imobilidade e Movimento Secreto
[Essays on Immobility and Secret Movement]

Rui Sanches and Teresa Segurado Pavão

In an unprecedented – and probably unrepeatable – partnership, Teresa Segurado Pavão (Lisbon, 1957) and Rui Sanches (Lisbon, 1954) designed and created a series of wall sculptures combining wooden structures and ceramic pieces. The sculptures intersect the different materialities, languages and disciplines developed by both artists in their solo works.

Starting from the still life tradition (a staple of Western art since the dawn of the seventeenth century), these wall sculptures are formal exercises in scale, spatial dynamics and formal fluidity, but above all, in dialogue or conversation based on silent communication modes, everyday attention-related gestures, rituals of encounter between two bodies in presence or absence. Altars or shrines.

In these pieces, authorship, while recognisable, fades in favour of a greater (or lesser) cause, pieces constructed as communicating vessels, through contrast and material affection, in a dialogue of light and shadows, of sound and silences.

The table, which is omnipresent in any still life sketch, simultaneously establishes a line (of horizon) and a plane (continuity and anchoring) for the objects and the bodies that look at them and desire them.

Fleeting, ephemeral, transitory, life on Earth is a passage that is cultivated, cured and moulded with one's hands and with time (that mighty sculptor).

Rui Sanches (Lisbon, 1954)

Visual artist Rui Sanches studied at Ar.Co – Centro de Arte e Comunicação Visual, earned a BA from Goldsmiths College, London (1980), an MFA from Yale University, New Haven (1982), and a PhD from Universidade do Algarve (2017). In 2008, he was awarded the Prémio AICA/Ministério da Cultura.

He has held more than forty solo exhibitions, including the retrospective at the CAM da Fundação Calouste Gulbenkian (2001); the exhibition *MUSEUM* at the Museu Nacional



Rui Sanches e Teresa Segurado Pavão, *Ensaio em Imobilidade e Movimento Secreto* © Vasco Célio / Stills



Teresa Segurado Pavão e Rui Sanches

de Arte Antiga (2008); *Dentro do Desenho* at the Fundação Carmona e Costa (2014); and *Espelho/Mirror* at the Torreão Nascente da Cordoaria Nacional (2020). He has taken part in dozens of group exhibitions, both in Portugal and abroad.

His work is represented in major Portuguese public collections and in several international collections, including: CAM Gulbenkian; Museu de Serralves; Museum Van Hedendaagse Kunst Antwerp; Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz; Fundação EDP; Fundação Luso-Americana para o Desenvolvimento; Coleção da Caixa Geral de Depósitos; MUDAS – Museu de Arte Contemporânea da Madeira; Fundação Leal Rios; Coleção Berardo; and Coleção António Cachola. He has various works in public spaces, including the Colunata at the Assembleia da República and the monument to Maria José Nogueira Pinto in Lisbon, as well as sculptures in Santo Tirso and Alcobendas (Spain), São Pedro do Sul, and Universidade do Algarve.

Teresa Segurado Pavão (Lisbon, 1957)

Visual artist Teresa Segurado Pavão completed the course at Escola António Arroio and the ceramics course at IADE. She attended the Tapestry studio of Gisela Santi and the Drawing, Painting and Jewellery departments at Ar.Co. She teaches Ceramics and Textile courses and created TP (Loja de Autor) in Lisbon (2004–2018). She has participated in several group exhibitions in Portugal and abroad.

Highlights from her solo exhibitions include: *“Terra Branca”* (2023), Galeria Neupergama, Torres Novas; *“Às vezes ponho-me a olhar para uma pedra”* (2022), MNAA - Museu Nacional de Arte Antiga, Lisboa; *“Mare Ossos Tellus”* (2022), Museu Nacional do Azulejo, Lisboa; *“Fio de Ariadne”* (2022), Galeria Bessa Pereira, Lisboa; *“Estrada Branca”* (2021), Casa-Museu Anastácio Gonçalves, Lisboa; *“A quatro mãos”* (2021), Convento dos Capuchos, Almada; *“A Estratégia da Aranha”* (2019), Casa Atelier da Fundação Arpad Szenes – Vieira da Silva, Lisboa. She is represented in private and institutional collections, both national and international, including: Fundação Carmona e Costa, Museu Nacional do Azulejo, MUDE – Museu do Design e da Moda and Museu Nacional do Traje.



Nuno Faria. Photo © Vasco Célio / Stills

Nuno Faria

Nuno Faria (Lisbon, 1971) is an assistant professor at ESAD – School of Arts and Design, Caldas da Rainha (Portugal).

He worked at the Contemporary Art Institute for the Portuguese Ministry of Culture (1997-2003) and the Calouste Gulbenkian Foundation (2003-2009).

He worked and lived in the Algarve (2007-2012), where he founded (in Loulé, 2009) the Mobilehome project – Escola de Arte Nómada, Experimental e Independente. In 2012-2013, he received the Prize of Art Critic by AICA/Carmona e Costa Foundation. He was the artistic director of the International Centre for the Arts José de Guimarães in Guimarães (Portugal) (2013-2019) and the Porto City Museum (2019-2022).

With over 20 years of experience as a curator, Nuno Faria has collaborated with artists of various generations, both Portuguese and international, across institutional and independent contexts, in central and more peripheral locations, in Portugal and abroad.

In 2024, he was appointed director of the Arpad Szenes – Vieira da Silva Museum in Lisbon.

Fundação Arpad Szenes - Vieira da Silva

MUSEU ARPAD SZENES
VIEIRA DA SILVA

Address

Museu Arpad Szenes – Vieira da Silva
Praça das Amoreiras, 56
1250-020 Lisboa

Site

<https://www.fasvs.pt>

Instagram

@museuarpadszenesvieiradasilva

Ticket Office

General Admission: 7,50 €

Discounts: 4,00 €

Teacher's, +65, Lisboa Card.

Free entrance:

Lisbon residents; people up to 25 years old; on Sundays; Vieira & Arpad Card; person accompanying an individual with a disability or restricted mobility; unemployed individual; ICOM, APOM, ICOMOS, and AICA member; and Journalist's Card.

Opening Hours

Monday: Closed

Tuesday — Sunday: 10 am — 6 pm

Accessibility

The museum is prepared for people with reduced mobility, with access ramps and a lift.

How to get there

Car

Central Lisboa: Jardim das Amoreiras

Paid parking available on the street

Public transport

Metro: exit at Rato station

Bus/Tram: 19B, 706, 709, 720, 727, 738, 758 (stop: Rato); 713, 774 e 24E (stop: Jardim Amoreiras)

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